fiches faites

Vente Bolckow. — Samedi, 2 mai, chez Christie, à Londres. Produit des 1 tableaux : *1 821 225* fr.

Ecole Française : Henriette Browne, la *Leçon d'équitation*, 6 362 fr.; *Ecrivain*, 13 387 fr.; Paul Delaroche, *Etude pour le tableau : Passage des Alpes par Napoléon*, 3 938 fr.; Rosa Bonheur, *Paysage montagneux avec moutons*, 31 500 fr.; Gérome, *Bazar de tapis au Caire*, 17 065 fr.; Rosa Bonheur et Dubufe, *Portrait de Rosa Bonheur*, 31 500 fr.; Troyon, *Paysans allant au marché*, 123 375 fr.; Meissonier, le *Peintre d'enseignes*, 169 312 fr.; (Ce tableau avait été acheté par M. Bolckow 210 000 fr.) — Ecole Anglaise : Morland, *Moutons*, 2 756 fr.; *Entrevue avec le Dr Johnson*, 7 875 fr.; le *Marchand chinois*, 31 500 fr.; Jonh Faed, le *Samedi soir*, 2 835 fr.; David Cox, les *Tourbières*, 17 325 fr.; le *Bac*, 12 338 fr.; *Nature morte*, 4 210 fr.; ? T. Faed, *Lecture de la Bible*, 13 125 fr.; Webster, le *Porc rôti*, 30 190 fr.; John Linnell, la *Ferme*, 52 500 fr.; David Wilkie, la *Fille unique*, 18 375 fr.; W. Mulready, la *Crécelle*, 5 460 fr.; J. Saut, la *Prière*, 5 250 fr.; John Phillis, *Marchand de raisin à Séville*, 60 395 fr.; Landseer, le *Retour de chasse*, 45 625 fr.; *Scène de chasse dans les montagnes du Craingorm*, 97 680 fr.; W.-J. Muller, *Joueurs d'échecs au Caire*, 80 025 fr.; J. M. W. Turner, les *Ponts à Walton*, 186 375 fr.; Hogarth, le *Roastbeef de la vieille Angleterre*, 64 315 fr. — Ecoles anciennes Hollandaise et Française : D. Teniers, *Cuisine flamande*, 6 695 fr.; *Joueurs de cartes*, 3 500 fr.; W. Van de Vetae, la *Brise*, 6 700 fr.; A. Watteau, *Danse de paysans*, 4 070 fr.

Les gravures, dont un grand nombre étaient des reproductions d'œuvres de Landseer, ont été vendues 32 630 fr.; les porcelaines et objets d'art 38 200 fr.; les aquarelles, 394 435 fr.

Quelques prix des aquarelles : Fortuny, *Intérieur d'un bazar au Maroc*, 6 250 fr.; Meissonier, l'*Antichambre*, 21 000 fr.; Turner, *Sidmouth*, 1 920 fr.; l'*Abbaye de Sainte-Agathe*, 13 750 fr.; le *Château d'Eridge*, 4 150 fr.; *Llangollen*, 11 930 fr.; l'*Acropole*, 4 070 fr.; *Vue d'Edimbourg*, 2 840 fr.; Gérome, *Dans la mosquée*, 3 415 fr.

Le total général réalisé par les différentes parties de la vente Bolckow élève à 2 386 500 fr.

— Au Princes' Hall à Londres, exposition de dessins de Harry Furniss, le spirituel collaborateur du *Punch*.

1891
May 2
Loch B
C.2
DTL

CATALOGUE

OF

THE HIGHLY IMPORTANT COLLECTION OF

MODERN PICTURES

AND

Water-colour Drawings

FROM 33, PRINCE'S GATE,

FORMED BY

H. W. F. BOLCKOW, Esq., M.P.,

DECEASED;

L.499 40

WHICH,

by Order of the Executors, under the Authority of the High Court of Justice (in consequence of the death of the Widow),

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, MAY 2, 1891,

AT ONE O'CLOCK PRECISELY.

May be viewed Three Days preceding, and Catalogues had, at Messrs. Christie, Manson & Woods' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required;* in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On SATURDAY, MAY 2, 1891,

AT ONE O'CLOCK PRECISELY.

DRAWINGS.

ERSKINE NICOL, A.R.A.

1 THE ANTIDOTE
$10\frac{3}{4}$ *in.* by $8\frac{1}{2}$ *in.*

ERSKINE NICOL, A.R.A.

2 THE BANE
$10\frac{1}{2}$ *in.* by $8\frac{3}{4}$ *in.*

J. HARDY.

3 THE SCOTCH GAMEKEEPER
$12\frac{3}{4}$ *in.* by $17\frac{3}{4}$ *in.*

J. HARDY.

4 THE ENGLISH GAMEKEEPER
13 *in.* by $17\frac{1}{2}$ *in.*

F. DILLON.

5 SUNSET ON THE NILE
$17\frac{1}{2}$ *in* by $27\frac{1}{2}$ *in.*

D. MACLISE, R.A.

6 GOING TO MARKET, GALWAY
$16\frac{1}{4}$ *in.* by $9\frac{1}{4}$ *in.*
Engraved

E. DUNCAN.

7 ON THE THAMES, NEAR WEYBRIDGE
$10\frac{1}{4}$ *in.* by $19\frac{3}{4}$ *in.*

F. TAYLER.

8 GOING TO MARKET
$14\frac{3}{4}$ *in.* by $10\frac{3}{4}$ *in.*

G. BARRET.

9 SHORE OF THE ADRIATIC
$16\frac{1}{2}$ *in.* by $23\frac{1}{2}$ *in.*

G. CATTERMOLE.

10 RAISING OF LAZARUS
$18\frac{1}{2}$ *in.* by $27\frac{1}{2}$ *in.*

JOHN LINNELL.

11 A SURREY LANDSCAPE
$10\frac{1}{2}$ *in.* by $14\frac{1}{4}$ *in.*

JOHN LINNELL.

12 AN ENGLISH LANDSCAPE
$10\frac{1}{2}$ *in.* by $13\frac{1}{2}$ *in.*
Exhibited at the Royal Jubilee Exhibition, Manchester 1887

SIR EDWIN LANDSEER, R.A.

13 THE DRIVE: GLEN ORCHAY—*crayon*

The finished picture, exhibited at the Royal Academy in 1847, was painted for the Marquess of Bredalbane, who presented it to H.R.H. Prince Consort; it now belongs to Her Majesty the Queen, and hangs at Osborne.

$13\frac{1}{2}$ *in.* by $19\frac{1}{4}$ *in.*
Engraved by T. Landseer and also by C. G. Lewis

SIR EDWIN LANDSEER, R.A

14 THREE DOGS—*crayon*
$13\frac{1}{2}$ *in.* by $19\frac{1}{4}$ *in.*
Engraved

SIR EDWIN LANDSEER, R.A.

15 A STAG BELLOWING—*crayon*
$13\frac{1}{2}$ *in.* by 19 *in.*

SIR EDWIN LANDSEER, R.A.

16 OXEN AT THE TANK: GENEVA—*pen and ink, tinted*
6 *in.* by 9 *in.*

SIR EDWIN LANDSEER, R.A.

17 DOOMED
Circular, 4 *in.*
Engraved by T. Landseer, for the series "The Forest"

SIR EDWIN LANDSEER, R.A.

18 MISSED
Circular, 4 *in.*
Engraved by J. Outrim, for the series "The Forest"

SIR EDWIN LANDSEER, R.A.

19 SUSPICION
Circular, 4 *in.*
Engraved by C. G. Lewis, for the series "The Forest"

The above seven drawings were purchased at Sir Edwin Landseer's Sale in 1874, by Mr. Bolckow.

CARL HAAG,

20 THE CHAMOIS HUNTER
20 *in.* by 14 *in.*

LOUIS HAGHE. 1819.

21 CHOIR OF THE CHURCH OF SANTA MARIA NOVELLA, AT FLORENCE. For its grace and beauty this church was called by Michael Angelo, "La Sposa"

"That church among the rest
By one of old distinguished as The Bride."—*Rogers.*

28¾ *in.* by 39 *in.*

BIRKET FOSTER.

22 THE SWING
13¼ *in.* by 27¾ *in.*

T. SIDNEY COOPER, R.A.

23 LANDSCAPE NEAR CANTERBURY, WITH FIVE SHEEP AND TWO COWS
24 *in.* by 36 *in.*

F. W. TOPHAM.

24 GIPSY FORTUNE-TELLING: SEVILLE
23¼ *in.* by 19½ *in.*
This drawing was painted at Seville in 1853, *and Exhibited at the Old Water Colour Society's Gallery*

T. M. RICHARDSON.

25 AMALFI
27 *in.* by 45 *in.*
Exhibited at the Old Water Colour Society's Gallery, 1862

A. MAC CALLUM.

26 SCENE ON THE NILE FIRST CATARACT
15 *in.* by 46 *in*

A. MAC CALLUM.

27 SCENE ON THE NILE
22 *in.* by 35 *in.*

W. R. BEVERLEY.

28 BRINGING A LUGGER ASHORE
30 *in.* by 52 *in.*

SIR DAVID WILKIE, R.A.

29 THE CLUBBIST
$8\frac{3}{4}$ *in.* by $6\frac{3}{4}$ *in.*
Painted for Leigh Hunt in 1807
From the C. Stanfield, R.A., and Mendel Collections

W. HUNT.

30 THE CRICKETER
$18\frac{1}{4}$ *in.* by $14\frac{1}{4}$ *in.*
Exhibited at Paris in 1855
Exhibited at the Winter Exhibition, Burlington House, 1891
From the Bernal Cooke and Mendel Collections

W. HUNT.

31 A COLD MORNING
$19\frac{3}{4}$ *in.* by $14\frac{1}{4}$ *in.*
Exhibited at the Winter Exhibition, Burlington House, 1891
From the Bernal and Mendel Collections

W. HUNT.

32 ROSES
$11\frac{1}{4}$ *in.* by $7\frac{3}{4}$ *in.*

W. HUNT.

33 FRUIT: PLUMS, &c.
Oval, 5½ *in.* by 9 *in.*
Exhibited at the Old Water-colour Society

S. PROUT

34 HEIDELBERG COLLEGE
18 *in.* by 13 *in.*

S. PROUT.

35 GRAND VIEW OF VENICE, SHOWING THE RIALTO
30 *in.* by 40 *in.*
From the Heugh Collection

S. PROUT.

36 BEAUVAIS CATHEDRAL
28 *in.* by 21 *in.*
From the Collection of the Earl of Dunmore

P. DE WINT.

37 GRAND VIEW ON THE TEES—*upright*
33 *in.* by 26 *in.*

DAVID COX.

38 THE WINDMILL: VIEW IN HEREFORDSHIRE]
19 *in.* by 29 *in.*

DAVID COX.

39 ANGLERS, SOUTH WALES: SHOWERY WEATHER
17 *in.* by 24 *in.*

DAVID ROBERTS, R.A.

40 GAUCIN: LOOKING TOWARDS GIBRALTAR
9 *in.* by 12¾ *in.*
Engraved

DAVID ROBERTS, R.A.

41 LOXA; GRANADA
9½ *in.* by 12¾ *in.*
Engraved

DAVID ROBERTS, R.A.

42 MOORISH PALACE AT CORDOVA
10 *in.* by 13½ *in.*
Engraved

DAVID ROBERTS, R.A.

43 PALACE YARD, WESTMINSTER
10 *in.* by 13½ *in.*

C. STANFIELD, R.A.

44 THE WRECK OF THE AVENGER
10½ *in.* by 15½ *in.*
Engraved

C. STANFIELD, R.A.

45 THE OLD BRIDGE AT SUNDERLAND
10 *in.* by 15½ *in.*

COPLEY FIELDING.

46 LOCH LOMOND
21 *in.* by 34½ *in.*

COPLEY FIELDING.

47 RIVAULX ABBEY

$21\frac{3}{4}$ *in.* by 30 *in.*

The Chef-d'œuvre from the Quilter Collection

COPLEY FIELDING.

48 STORMY WEATHER OFF THE CORNISH COAST

8 *in.* by $11\frac{1}{2}$ *in.*

COPLEY FIELDING.

49 LOCH ACHRAY, PERTHSHIRE

15 *in.* by $19\frac{1}{2}$ *in.*

J. M. W. TURNER, R.A.

50 SIDMOUTH

$7\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*

Engraved

£2.920.

J. M. W. TURNER, R.A.

51 ST. AGATHA'S ABBEY (1799)

20 *in.* by 30 *in.*

Signed

Engraved by J. Le Keux in 1822, *for the "History of Richmondshire"*

Exhibited at the Winter Exhibition, Burlington House, 1887

From the Heugh Collection

£13.750.

J. M. W. TURNER, R.A.

52 ERIDGE CASTLE, KENT (About 1816)

15 *in.* by $21\frac{1}{2}$ *in.*

£24.150.

Exhibited at the Winter Exhibition, Burlington House, 1887

J. M. W. TURNER, R.A.

53 LLANGOLLEN (1836)
$10\frac{1}{2}$ *in.* by $16\frac{1}{2}$ *in.*
Engraved by J. T. Willmore in the "England and Wales"
Exhibited at the Winter Exhibition, Burlington House, 1887

J. M. W. TURNER, R.A.

54 THE ACROPOLIS
$10\frac{1}{2}$ *in.* by $16\frac{3}{4}$ *in.*

J. M. W. TURNER, R.A.

55 EDINBURGH FROM THE WATER OF LEITH (1802).
26 *in.* by 39 *in.*
From the Heugh Collection
Originally exhibited at the Royal Academy in 1802
Exhibited at the Art Treasures Exhibition, Manchester, 1857
Exhibited at the Winter Exhibition, Burlington House, 1887

E. J. VERBOECKHOVEN.

56 SHEEP AND LAMBS, IN A LANDSCAPE—*black and white*
29 *in.* by 43 *in.*

E. FRÈRE.

57 THE FAGGOT GATHERERS
$17\frac{3}{4}$ *in.* by $14\frac{1}{4}$ *in.*

E. FRÈRE.

58 EVENING PRAYER
$15\frac{3}{4}$ *in.* by $12\frac{3}{4}$ *in.*

J. L. GÉRÔME.

59 DEVOTION

$9\frac{3}{4}$ *in.* by 7 *in.*

Etched by P. Rajon, under the title "Jeunes Grècs a la Mosque"

ROSA BONHEUR.

60 A SULTRY DAY

16 *in.* 29 *in.*

ROSA BONHEUR.

61 SHEEP IN A LANDSCAPE

$10\frac{1}{2}$ *in.* by 18 *in.*

C. F. JALABERT.

62 MOTHER AND CHILDREN

Oval, $12\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*

J. L. DYCKMANS.

63 EXPECTATION

14 *in.* by $9\frac{1}{2}$ *in.*

M. FORTUNY.

64 INTERIOR OF A MOROCCO CARPET-WAREHOUSE

$23\frac{1}{2}$ *in.* by $33\frac{1}{4}$ *in.*

The Celebrated Chef-d'œuvre from the Quilter Collection

J. L. E. MEISSONIER.

65 THE ANTE-CHAMBER

$14\frac{1}{2}$ *in.* by $9\frac{1}{2}$ *in.*

PICTURES.

MODERN FRENCH SCHOOL.

HENRIETTE BROWNE.

66 GIVING BABY A RIDE
15½ *in.* by 17½ *in.*
From the Mendel Collection.

fes. 6.562.

HENRIETTE BROWNE, 1874.

67 THE LETTER-WRITER AND HIS CLIENT
20½ *in.* by 25 *in.*

f. 13.387.

PAUL DELAROCHE.

68 NAPOLEON CROSSING THE ALPS
On panel—7¾ *in.* by 6 *in.*
The highly finished study for the large work
From the Mendel Collection

f. 3.938.

ROSA BONHEUR, 1870.

69 MOUNTAINOUS LANDSCAPE: View in Auvergne: Group of Ten Sheep
26 *in.* by 39 *in.*

f. 31.500.

J. L. GÉRÔME.

70 CARPETS FOR SALE: Bazaar at Cairo
32 *in.* by 22 *in.*
Purchased at the French Exhibition, 1871

f 17.065.

ROSA BONHEUR, and E. DUBUFE.

71 THE PORTRAIT OF MADLLE. ROSA BONHEUR
50 *in.* by 36½ *in.*
The celebrated picture engraved by S. Cousins, R.A.

f 31.500

C. TROYON.

72 GOING TO MARKET: A Coast Scene, with cliffs. In the foreground are cattle and sheep, and a dog drinking from a pool, behind are a man and woman, both on horseback, driving them

26½ *in.* by 39 *in.*

£123.375.

J. L. E. MEISSONIER.

73 THE SIGN-PAINTER

This important work of the master, came into Mr. Bolckow's possession directly after leaving the studio.

22 *in.* by 17 *in.*

£.169.312.

ENGLISH PICTURES.

G. MORLAND, 1798.

74 SHEEP

11¼ *in.* by 14¼ *in.*

£2756.

ERSKINE NICOL, A.R.A., 1871.

75 REFERRING TO DR. JOHNSON

19 *in.* by 15 *in.*

£7.875.

ERSKINE NICOL, A.R.A.

76 THE CHINA MERCHANT

45 *in.* by 34 *in.*

Exhibited at the Annual International Exhibition, 1871

£31.500.

JOHN FAED, R.S.A.

77 THE COTTER'S SATURDAY NIGHT

18 *in.* by 22 *in.*

£2835.

DAVID COX.

78 PEAT GATHERERS

13½ *in.* by 20½ *in.*

Exhibited at the Liverpool Art Club — David Cox Exhibition, 1875

£17.325.

DAVID COX.

79 WAITING FOR THE FERRY
13½ *in.* by 18 *in.*

£12.338,

G. LANCE.

80 PINEAPPLES, GRAPES, &c.
23½ *in.* by 24 *in.*
Exhibited at the Royal Academy, 1853

£4.210,

T. FAED, R.A.

81 READING THE SCRIPTURES
24 *in.* by 19 *in.*

£13.125,

T. FAED, R.A.

82 HIGHLAND MARY
9 *in.* by 7 *in.*

T. FAED, R.A.

83 EVANGELINE—*The companion work.*
9 *in.* by 7 *in.*

T. WEBSTER, R.A,

84 ROAST PIG

£30.190,

"Of all the delicacies in the whole *mundus edibilis*, I will maintain it to be the most delicate, *princeps obsonium*."—*Charles Lamb.*

29 *in.* by 47 *in.*

The celebrated picture painted for Mr. J. Gillott, at whose sale in 1872 *it was purchased by Mr Bolckow*
Exhibited at the Royal Academy, 1862

T. WEBSTER, R.A.

85 PUNCH AND JUDY. *A beautiful composition of numerous figures*
8 *in.* by 15 *in.*
From the Fallows and Gillott Collections

JOHN LINNELL, 1849.

86 THE HILLSIDE FARM, Isle of Wight
39½ *in.* by 49½ *in.*
The celebrated picture from the Mendel Collection

SIR DAVID WILKIE, R.A.

87 THE ONLY DAUGHTER
Painted on Panel, 18½ *in.* by 25½ *in.*
The celebrated picture engraved by F. Engelheart

W. MULREADY, R.A., 1808.

88 THE RATTLE—*his first exhibited figure picture*
Painted on panel—14 *in.* by 12½ *in.*
From the Gillott Collection
Exhibited at the British Institution in 1808
Exhibited at the International Exhibition, 1862

J. SANT, R.A.

89 PRAYER IN THE BARRACK-ROOM
36½ *in.* by 26½ *in.*

J. C. HORSLEY, R.A.

90 DETECTED
27½ *in.* by 35½ *in.*
Exhibited at the Royal Academy, 1868

SIR NOEL PATON, R.S.A., 1857.

91 HESPERUS: THE EVENING STAR, SACRED TO LOVERS
On panel—36 *in.* by 27 *in.*
Exhibited at the Royal Academy, 1860

E. W. COOKE, R.A.

92 KYNANCE COVE: Low Water
Exhibited at the Royal Academy, 1873
35 *in.* by 55 *in.*

E. M. WARD, R.A.

93 THE LAST PARTING OF MARIE ANTOINETTE AND HER SON

Scene.—The Prison of the Temple. *Persons present.*—The Queen, her son and daughter, the sister of Louis XVI., and the Members of the Revolution Committee.

"At last the Queen, having collected all her energies, seated herself, drew her son near to her, and placed both her hands on his little shoulders; calm, motionless, so absorbed in grief, that she neither wept nor sighed. She said to him, in a grave and solemn voice, 'My child, you are going to leave us; remember your duties when I am no longer near to remind you of them. Never forget the merciful God who has appointed you this trial, or your mother who loves you: be modest, patient and good, and your Father in Heaven will bless you.' She said these words, kissed her son on the forehead, and gave him back to the gaolers."—*Beauchesne's 'Life of Louis XVI.'*

28 *in.* by 36 *in.*

From the Marquis of Lansdowne's Collection

SIR CHARLES L. EASTLAKE, P.R.A.

94 GASTON DE FOIX, TAKING LEAVE OF HIS LADY, ON THE EVE OF THE BATTLE OF RAVENNA

"Après cette victoire (Brescia) il paroissoit s'abondonner au plaisir, et ne plus songer qu'aux fêtes; mais pendant ce temps son armée marchoit et se preparoit à frapper de nouveaux coups; aussi pour le tirer de cette dissipation trompeuse n'avoit il point besoin des messages de Louis XII., qui lui arrivèrent coup sur coup en le pressant de marcher au combat."—*Sismondi, 'Histoire des Républiques Italiennes,' V.* 14.

48 *in.* by 40 *in.*

Exhibited at the Royal Academy in 1838

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

JOHN PHILLIP, R.A., 1862.

95 THE GRAPE-SELLER OF SEVILLE

p 60.395.

44 *in.* by 34 *in.*

From the Mendel Collection

Exhibited at the International Exhibition, 1873

SIR E LANDSEER, R.A., 1817.

96 OLD BRUTUS, AND A RETRIEVER

17½ *in.* by 25 *in.*

Etched by T. Landseer, in 1818

From the Collection of W. W. Simpson, Esq.

SIR E. LANDSEER, R.A.

97 GLEN FISHIE

10 *in.* by 13½ *in.*

Purchased at the Artist's Sale

SIR E. LANDSEER, R.A., 1827,

98 THE RETURN FROM DEERSTALKING £45.0.25

The celebrated picture painted for W. Wells, Esq.; it was afterwards the property of James Fallows, Esq., subsequently coming into the possession of Mr. Bolckow.

Panel—24 *in.* by 30 *in.*

Engraved by W. Finden, in 1840, *and by H. T. Ryall in* 1852

Exhibited at the Royal Academy, 1827

Exhibited at the Art Treasures Exhibition, 1857

Landseer Exhibition, Burlington House, 1874

SIR E. LANDSEER, R.A., 1842.

99 BREEZE: RETRIEVER WITH GAME: THE CAIRNGORM RANGE IN THE BACKGROUND

The celebrated picture painted by the great artist for William Russell, Esq., the owner of the dog, from whose collection it passed privately to Mr. Bolckow.

43½ *in.* by 55½ *in.*

Engraved by C. G. Lewis £107.680

Exhibited at the Royal Academy, 1842

Landseer Exhibition, Burlington House, 1874

F. GOODALL, R.A.

100 RAISING THE MAYPOLE

"It was a great object with some of the more rigid among our early Reformers to suppress amusements, especially maypoles; and these 'idols' of the people were got down as zeal grew fierce."

The Restoration of Charles the Second was the signal for the restoration of maypoles, which were reared with great ceremony and rejoicings.

41 *in.* by 72 *in.*

Engraved by E. Goodall

Exhibited at the Royal Academy, 1851

C. STANFIELD, R.A.

101 THE BAY OF NAPLES; AND VESUVIUS

44 *in.* by 72 *in.*

This Chef-d'œuvre was Exhibited at the Royal Academy, 1860

Selected by the Artist as his representative picture for the Paris Exhibition, 1867

Exhibited at the first Winter Exhibition, Burlington House, 1870

DAVID ROBERTS, R.A., 1862.

102 THE INTERIOR OF ST. PETER'S AT ROME

This fine picture was painted for James Tennant Caird, Esq., of Greenock, from whose collection it passed to Mr. Bolckow.

47½ *in.* by 72 *in.*

Exhibited at the Royal Academy

W. COLLINS, R.A.

103 THE MINNOW CATCHERS

This splendid work was originally in the possession of W. Willis Esq., from whose family it passed into Mr. Bolckow's Collection about 20 years since.

40 *in.* by 35 *in.*

W. J. MÜLLER.

104 THE CHESS PLAYERS AT CAIRO

This, the most celebrated, perhaps, of all Müller's works, was painted in 1843. It was successively in the collections of Mr. C. Birch, Mr. Gillott, and Mr. Heugh.

"This picture is so powerful and yet so brilliant in colour, that it has been described as shining out like 'a tray of jewels.' The principal light is thrown on the two chess-players, seated cross-legged on a mat to the left; one of them is dressed in a white turban and red caftan and is calmly smoking a hookah, attended to by a little black slave; the other has a green dress and yellow turban, and is supported by another turbaned figure, attired in a dark-red robe. Behind these are other figures in rich dresses; one, clad in blue-black of the deepest dye, gives relief to the others. On a bench near, an Arab is seated, eating from a metal dish, with a small charcoal fire by his side; above a Moorish building rises up in the dark-brown shadow; it is pierced with an arch, through which distant figures, buildings, and palm trees are seen: and a bit of deep intense blue sky above. The effect of light on the white turban of the negro, and on the golden hookah, gives point to the whole group. The stand on which the chess-board is placed is very picturesque, being of a species of wicker-work. To the right of the picture, a pleasant-looking young man in a graceful yellow robe is standing near a grim, middle-aged Turk, and forms a good contrast. In the distance, on this side, are some Egyptian buildings with towers, under the shade of which a camel and camel-drivers are reposing."—*Extract from Solly's "Memoir of the Life of William James Muller"—page* 165

Mr. Birch gave this picture in exchange with Mr. Gillott for the "Mercury and Argus" by Turner. At Mr. Gillott's sale in 1872 it sold for £3950, and was bought for Mr. John Heugh, at whose sale in 1874 it fetched £4052, passing then into the hands of Mr. Bolckow.

24 *in.* by 33 *in.*

Exhibited at Leeds, 1868

£80.025.

J. M. W. TURNER, R.A.

105 WALTON BRIDGES

The celebrated picture purchased from the artist by Joseph Gillott, Esq., from whose collection it passed into that of Mr. Bolckow

36 *in.* by 48 *in.*

Exhibited at Art Treasures Exhibition, Manchester, 1857

£186.375.

W. HOGARTH.

106 EXAMINATION OF THE RECRUITS BEFORE THE JUSTICES SHALLOW AND SILENCE

Vide.—Shakespeare's Henry IV., Part II. Act III., Scene 2.

19 *in.* by 23 *in.*

W. HOGARTH.

107 THE GATE OF CALAIS, ALSO KNOWN AS THE ROAST BEEF OF OLD ENGLAND

This picture was painted in 1749, on Hogarth's return from his memorable journey to France in the previous year.—The following is an extract from Hogarth's own account as given in John Ireland's 'Hogarth Illustrated,' 3 vols. (London, 1791-8).

"As I was sauntering about and observing them, near the gate which it seems was built by the English, when the place was in our possession, I remarked some appearance of the arms of England on the front. By this, and idle curiosity, I was prompted to make a sketch of it; which being observed, I was taken into custody; but not attempting to cancel any of my sketches or memorandums, which were found to be merely those of a painter for his private use, without any relation to fortification, it was not thought necessary to send me back to Paris." (It seems doubtful from later authorities whether he ever went there). "I was only closely confined to my own lodgings, till the wind changed for England: where I no sooner arrived, than I set about the picture; made the gate my background; and in one corner introduced my own portrait, which has been generally thought a correct likeness, with the soldier's hand upon my shoulder. By the fat friar, who stops the lean cook that is sinking under the weight of a vast sirloin of beef, and two of the military bearing off a great kettle of *soup maigre*, I meant to display to my own countrymen the striking difference between the food, priests, soldiers, &c., of two nations so contiguous, that in a clear day one coast may be seen from the other. The melancholy and miserable Highlander, browzing on his scanty fare, consisting of a bit of bread and an onion, is intended for one of the many that fled from this country after the rebellion in 1744 [5]."

When it stood complete on the easel, it by accident toppled over, and it fell on a nail which penetrated the canvas just above the pinnacle of the Gate. Finding that he could not otherwise make good the damage, Hogarth hid the scar by painting the raven we see fluttering in hungry expectation of a share in the huge piece of beef which has been brought ashore from a British packet, and is directed to Madame Grandsire the hotel-keeper whose house was affected by the English in Calais of that day.

It is not necessary to add anything to this description of *Calais Gate*, save that Mr. Pine, the engraver, sat for the "fat friar," and that the painter's friend, Theodosius Forrest, made a cantata on the subject. One of the French soldiers long served as a heading to recruiting advertisements.

"The Roast Beef of Old England" was purchased from the artist by the First Earl of Charlemont.

This renowned picture was amongst the contributions of the Artist to the Exhibition of the "Society of Artists of Great Britain" in the Great Room in Spring Gardens, Charing Cross, which opened May 9th, 1761, being the second public Exhibition of the kind held in this country. It was numbered 44 in the Catalogue. The picture was lent by the Earl of Charlemont to the Leeds Exhibition in 1868; and to the Winter Exhibition at Burlington House in 1875 by Mr. Bolckow.

31 *in.* by 37 *in.*

£64.3.15

The Engraving from the Picture was published March 6, 1749

WORKS BY OLD MASTERS.

DAVID TENIERS.

108 LE CUISINIER FLAMAND

The Interior of a Kitchen.—Among the various objects which occupy the front are a peacock, lying on a table, a pie is placed on a stool, and two pans on a chopping block. In front of these are a quarter of mutton, a quantity of fish, and several birds lying on the ground. A grindstone, with a broom placed against it, are at the side. Farther in the room is a man-cook, standing at a table, trussing a fowl; and beyond him are a man and a woman, busy at a large fire, &c.—*Smith's Catalogue Raisonné* (No. 228), Part III., page 322.

Signed

On panel—24 *in.* by 19 *in.*

Engraved by Lepicie and Hoermann

From the Collections of T. Howard, Esq., of Blackheath, Captain Marryat, R.N., and M. Bellanger

DAVID TENIERS.

109 CARD PLAYERS

An interior, with two men playing cards, and a third, with pipe in hand, looking on.

On panel—15 *in.* 13½ *in.*

W. VAN DE VELDE.

110 A FRESH BREEZE

"A sea view during a fresh breeze, with numerous ships of war, and other vessels. In front, to the left, is a sloop-of-war in full sail, and near it in the corner a gilded yacht and a sailing boat. On the opposite side is a fishing smack; close behind a man of war, with sails unfurled, and at a short distance in advance of this is a cutter; eleven ships of the line and other vessels are judiciously distributed over the distance; broad fleecy clouds float over the azure sky, throwing a gentle shadow on the fore-part of the picture, which is beautifully relieved by the sparkling waves. This picture is of the highest excellence"—*Smith's Catalogue Raisonné Supplement* (No. 71), page 823.

Signed

On panel—17 *in.* by 24 *in.*

A very fine example, in perfect preservation

From the Earl of Lichfield's Collection at Shugborough 1842

From the Collection of the Rev. John Lucy, 1875

A. WATTEAU.

111 PEASANTS DANCING

A couple of peasants dancing before a cabaret, a violin player, and three other figures on the right.

Panel—$8\frac{3}{4}$ *in.* by $6\frac{3}{4}$ *in.*
From the Collection of Miss Bredel
Exhibited at the British Institution, 1848

£4.070 ?

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